THE
Workman's GOLDEN *Rule*
FOR
Drawing and *Working*
The FIVE ORDERS in ARCHITECTURE.

Wherein

Their *Pedeſtals*, *Columns*, *Entablatures*, *Impoſts*, and *Arches*, are taken from the beſt Examples of the Ancients, and proportioned by equal Parts, in a more conciſe, accurate, and eaſy Manner, than has been done in any Language.

For the Inſtruction

Of APPRENTICES and JOURNEYMEN *Maſons*, *Bricklayers*, *Carpenters*, *Joiners*, *Carvers*, *Turners*, *Painters*, *Plaiſterers*, *Cabinet-Makers*, &c. (and ſuch MASTERS) who are unacquainted with ſo much ARCHITECTURE, as is abſolutely neceſſary for them to underſtand, in their reſpective Profeſſions:

And Others,

Who deſire a juſt Knowledge of the Fundamental Rules of that noble Art.

By B. LANGLEY, Architect.

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Price 1*s*. 6*d*. Bound.

TO

My Worthy Friends,

THE

MASTERS and JOURNEYMEN of the ſeveral Profeſſions belonging to the *Noble Art* of *Sound* BUILDING.

GENTLEMEN,

IF our *Engliſh* Nobility and Gentry, for a few Years paſt, had encouraged YOU, in the Study of Architecture, but with one tenth Part of that Spirit which the major Part of Them have ſhewn for the Encouragement of *Vice*,

Ignorance, and *Luxury*, it would be no Wonder, that many of you are now, in your reſpective Profeſſions (eſpecially in CARPENTRY, JOINERY, and CABINET Works) the beſt Proficients in the World:— But to conſider the great Diſregard which has been, and is ſtill ſhewn to *Engliſh* Artiſts and Induſtry, it is not only a real Paradox, but, to your great Reputations, is a manifeſt Proof, that *Engliſh* Capacities, in the Buſineſs of Building, are not inferior to any in the known World.

And that ſuch Honour and Glory (for no leſs can I call it) may be continued to the lateſt of Poſterity, by the Induſtrious of this, and all ſucceeding Ages;

I have

I have therefore, as the firſt Step thereto, reduced the Drawing and Working of the *Five Orders* in Architecture to *One general Rule*; and that ſo very eaſy, that every Capacity, able to divide a right Line into any Number of equal Parts required, and to deſcribe the Out-lines of common Mouldings, may, with very little Application, be enabled to Draw and Work them with the greateſt Accuracy; and that the Minds of young Proficients may be enriched with true Ideas of juſt Proportion of Parts; which when well imbibed by them, at their firſt Application to Study, will always remain: I have therefore, with no ſmall Pains, compoſed the conſtituent Parts

of the following Orders, from the very beſt Examples of the Ancients, which have been tranſmitted to us by the greateſt Maſters.

The Rule by which the Parts of the ſeveral Orders are proportioned, is as follows, *viz.*

Divide the intire Height given

Of the { *Tuſcan*, *Dorick*, *Ionick*, *Corinthian*, *Compoſite*, } Order into { 45 50 55 60 60 } equal Parts

as in Pages ~~6, 14, 19, 23, 29~~ 6 11 17 21.

Which is the Scale, by which the Height, Diameter, and Projection, of every principal Part is to be made, agreeable to their reſpective Meaſures, or Dimenſions, affixed, *viz.*

I. *In*

I. *In the* TUSCAN ORDER.

The Height being divided into 45 equal Parts, give { 9, 29, 7 } to the Height of the { Pedeſtal, Column, Entablature, &c.

II. *Of the* DORICK ORDER.

The Height being divided into 50 Parts, give { 10, 32, 8 } to the Height of the { Pedeſtal, Column, Entablature

III. *Of the* IONICK ORDER.

The Height being divided into 55 Parts, give { 11, $36\frac{2}{3}$, $7\frac{1}{3}$ } to the Height of the { Pedeſtal, Column, Entablature,

IV. *Of the* CORINTHIAN *and* COMPOSITE ORDERS.

The Height being divided into 60 Parts, give { 12, 40, 8 } to the Height of the { Pedeſtal, Column, Entablature

And ſo, in like Manner, ſubdivide the Height of each Pedeſtal, into its Baſe, Dado, and Cornice: Of every Column, into its Baſe, Shaft, and Capital: And every Entablature, into its Architrave, Frize, and Cornice.

The Diameter of every Column is equal to four of thoſe Parts into which the entire Height of its Order is divided and therefore each of thoſe Parts is equal to 15 Minutes.

When the Heights, Diameters, and Projections of the Baſe's, Dado's, and Cornices of the Pedeſtals; of the Baſes, Shafts, and Capitals of the Columns; of the Architrave, Frize, and Cornices of the Entablatures, are each made agreeable, to its reſpective

reſpective Dimenſion affixed; then the Height of every ſuch Part, being ſubdivided into as many equal Parts as the Number affixed againſt each expreſs, will be a Scale, by which the Heights of the contained Members are to be divided and made agreeable to their reſpective Dimenſions.

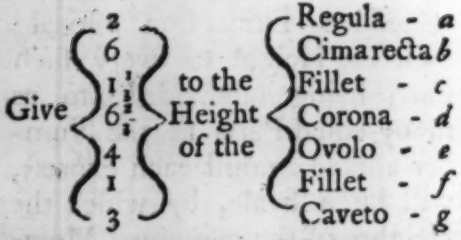
As for EXAMPLE:

To divide, or make a Scale, for ſetting out the Heights of the ſeveral Members contained in the Tuſcan *Cornice.* Pag. 135

OPERATION:

Divide the Height of the Cornice into 24 Parts, as expreſſed by the Scale, and Number againſt it, of which

Give



And ſo in like Manner all others.

The Projection of Members (which in Cornices ſhould always be equal to their own Height, that of the *Dorick* Order, which is greater, only excepted) being alſo determined by the equal Parts into which their Horizontal Scales of Projection are divided, being very plain to Inſpection, needs no particular Explanation.

Permit me, my dear Friends,

to

to assure you, that if this small Offering should meet with a candid Reception, I will very soon communicate, in another such small VOLUME, *for the common Good of all*, as well of such Masters who have not made Architecture their Study, as for Journeymen and Apprentices, who in general ought to do so, the Manner of applying the several Orders to Practice, in the Formation of Designs; for Frontispieces to Gates, Doors, Windows, Porches, Portico's, Colonades, Arcades, Skreens, Insides of Rooms, *&c.* entirely new, in the *Grecian*, *Roman*, and *Gothick* Modes; which will not only make the Study of Architecture delightful,

delightful, but will alſo be a great Help to Invention.

I am, with great Reſpect,
Your moſt Sincere Friend,
And Humble Servant,
BATTY LANGLEY.

Juſt Publiſhed,

THE Four Books of Architecture, by Andrea Palladio, viz. Book I. Containing the Five Orders, and the moſt neceſſary Obſervations in Building. Book II. In which the Deſigns of ſeveral Houſes ordered by him both within and out of the City are compriſed, and the Deſigns of the ancient Houſes of the Greeks and Latins. Book III. Wherein the Ways, Bridges, Piazzas, Baſilicas, and Xiſti, are treated of. Book IV. Deſcribing and figuring the ancient Temples that are at Rome, and ſome others that are in Italy and out of Italy. Literally tranſlated from the Original Italian, by ISAAC WARE, Eſq; Particular Care has been taken to preſerve the Proportions and Meaſures from the Original, all the Plates being engraved by the Author's own Hand. Price bound 1l. 11s. 6d.

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B M

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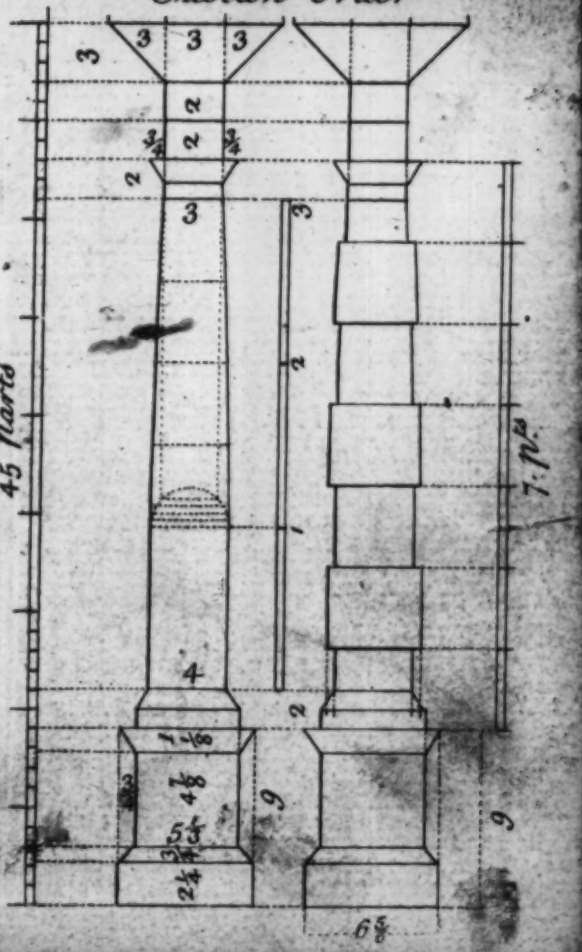
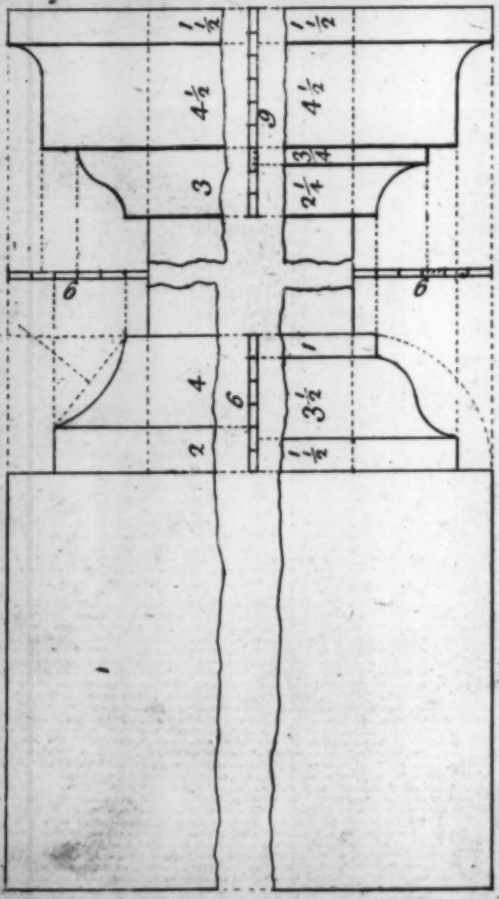
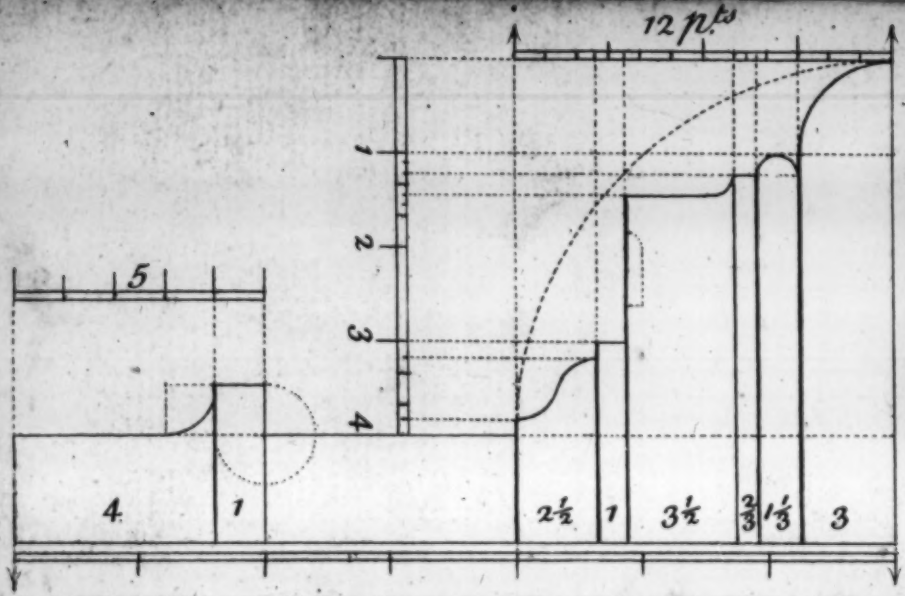


B M

Moldings for Tuscan Pedestals

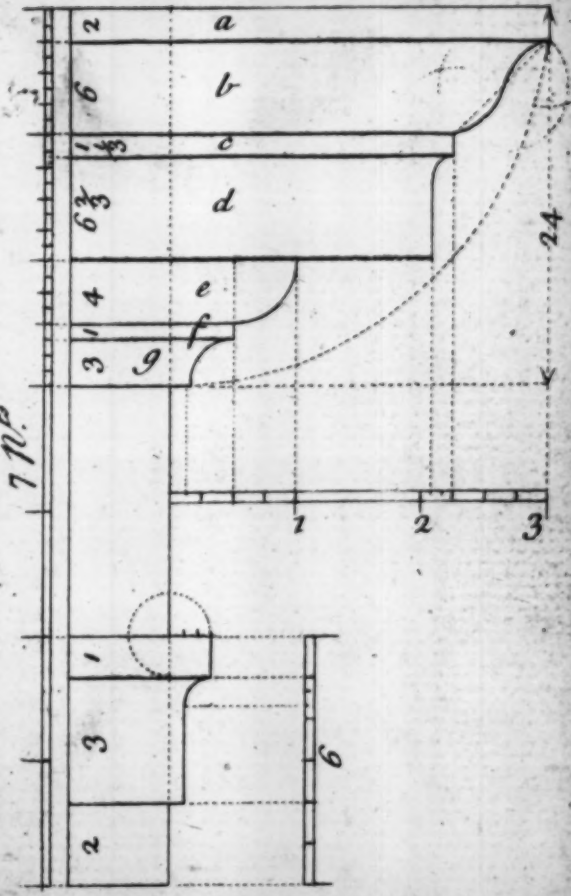


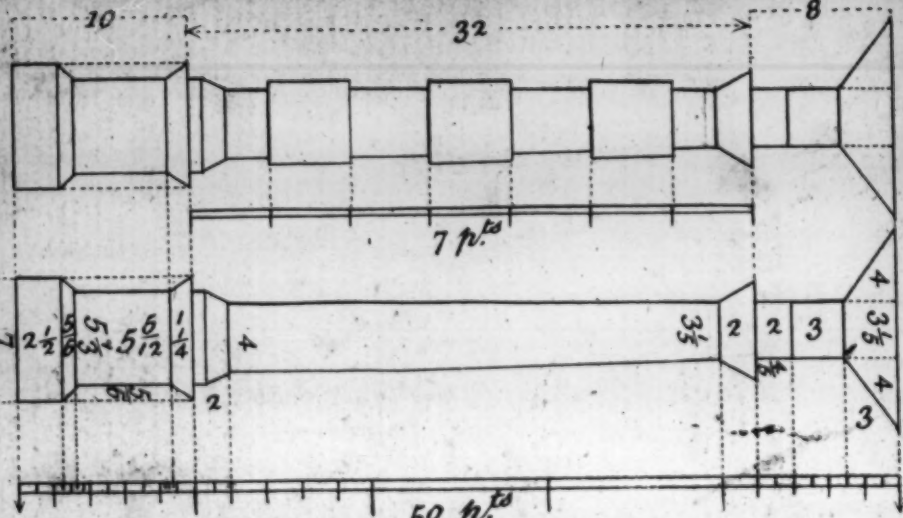
Bases & Capitals for Tuscan Col.s



Tuscan Entablature

Tuscan Entablature

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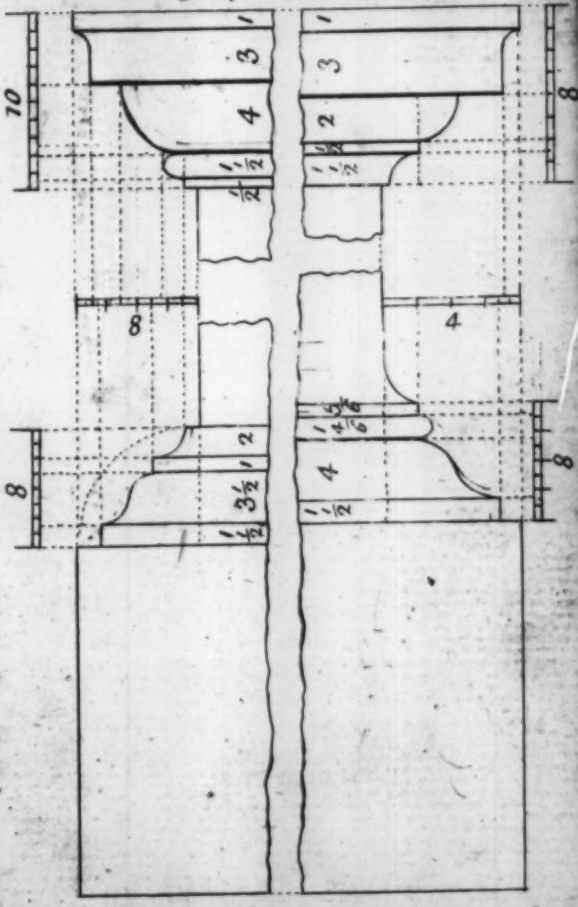
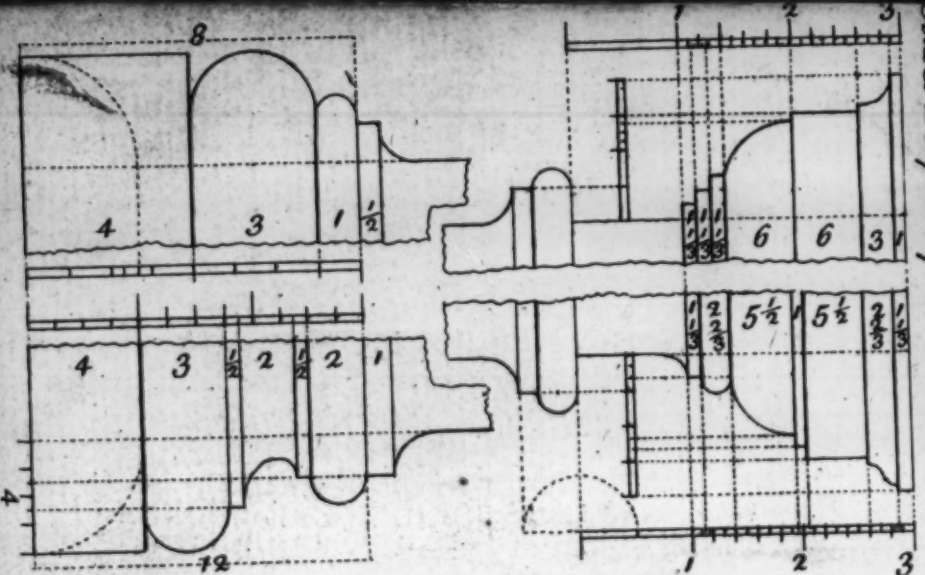
Dorick Order.

Moldings for Dorick Pedestals

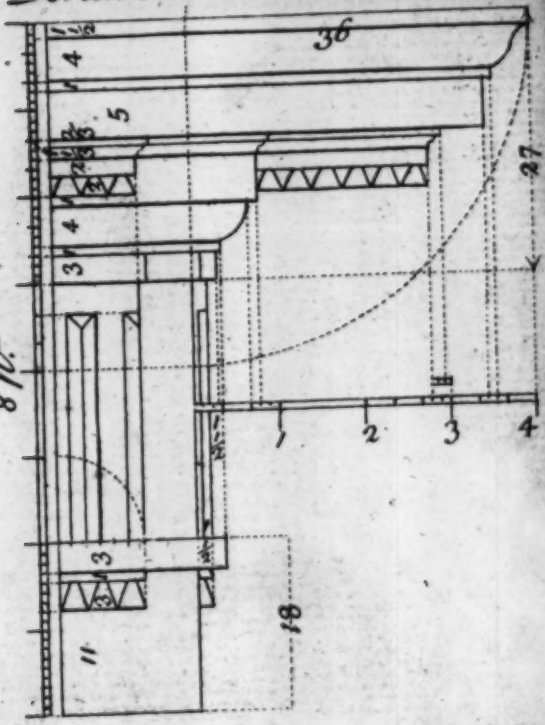


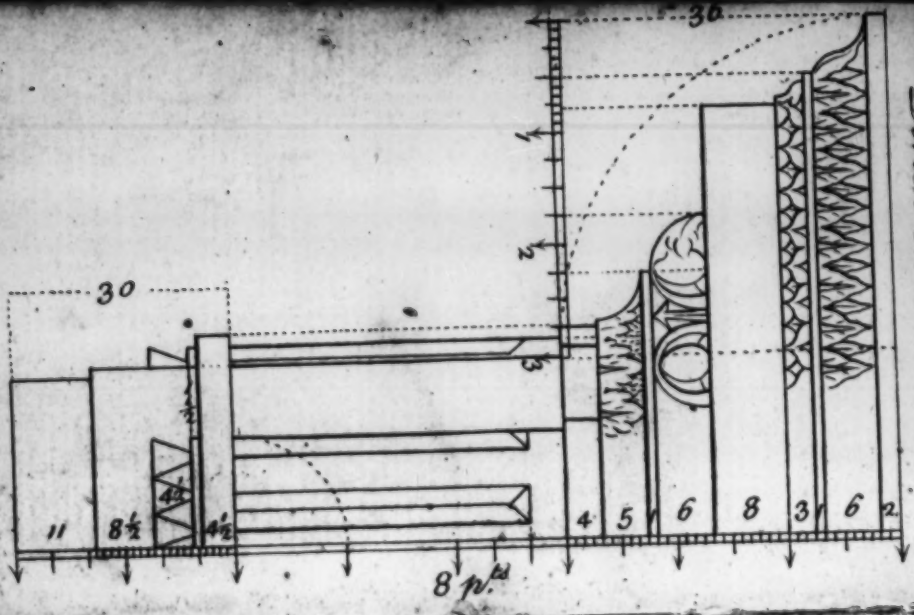
Bases & Capitals for Dorick Columns



8 P.

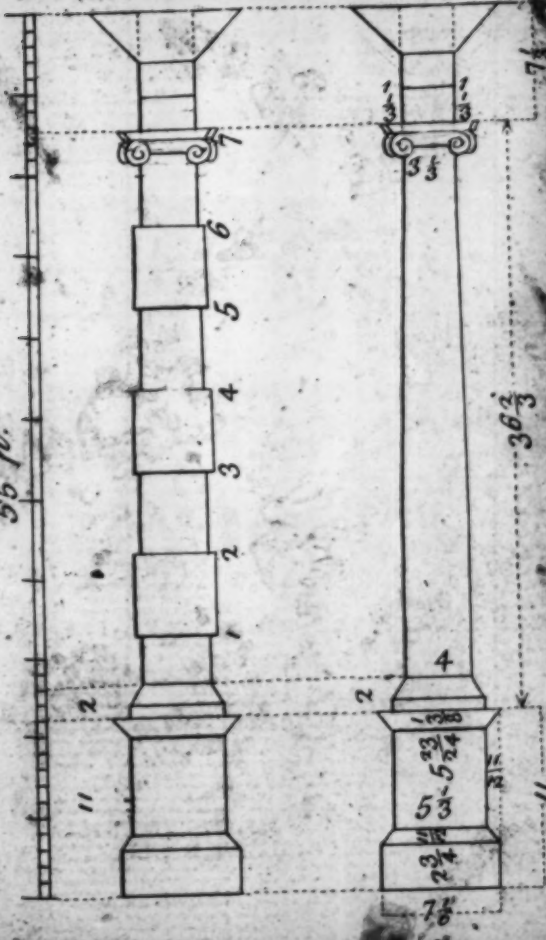
Dorick Entablature with Mutules



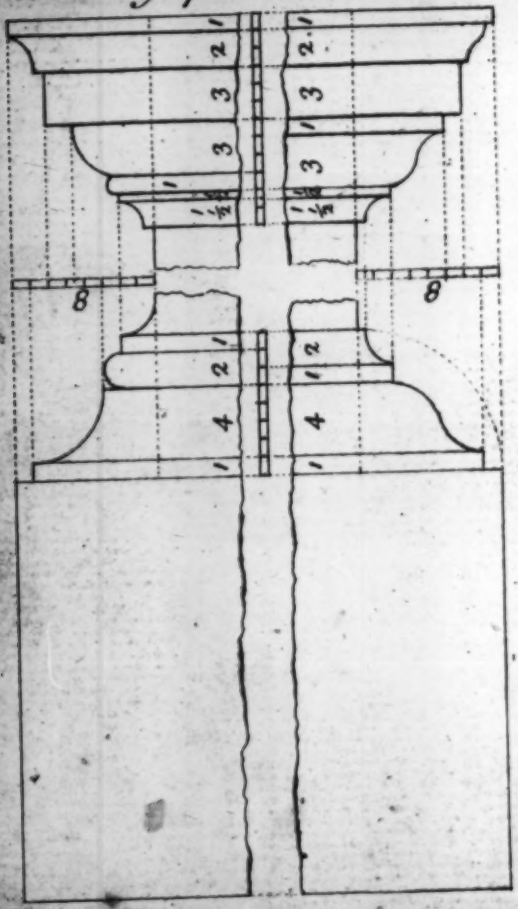


Dorick Entablature

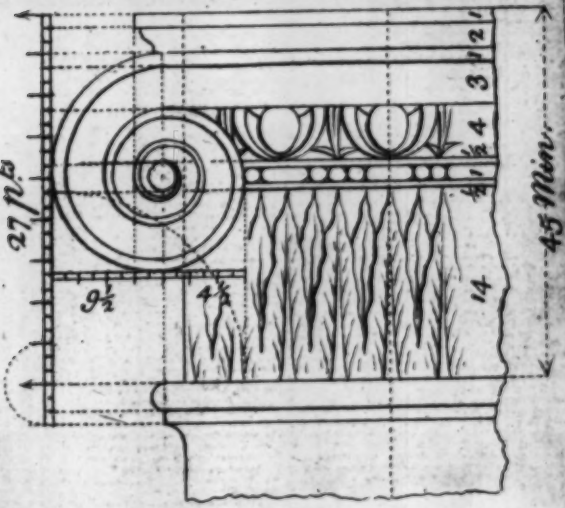
Ionick Order

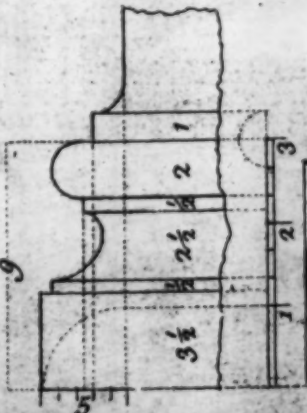


12. Moldings for Jonick Pedestals



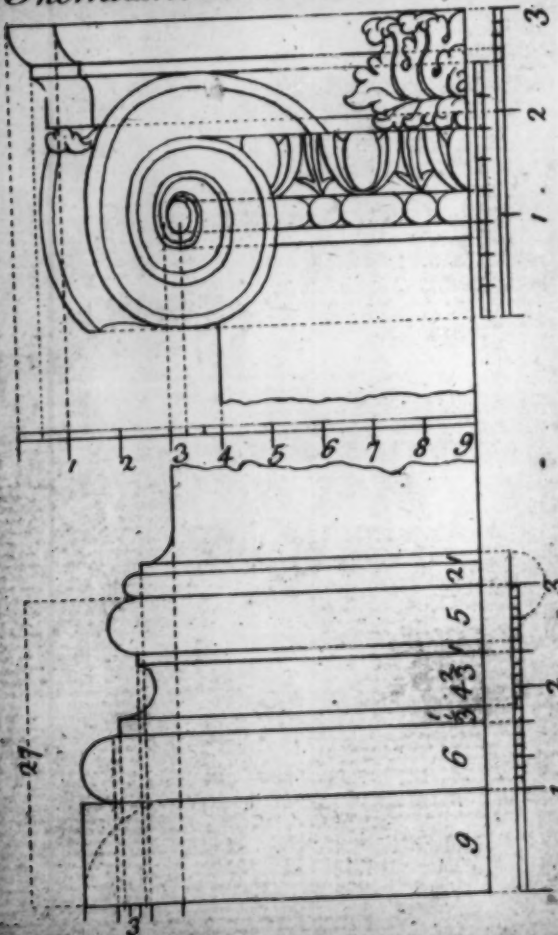
The Antient Ionick Base & Cap.



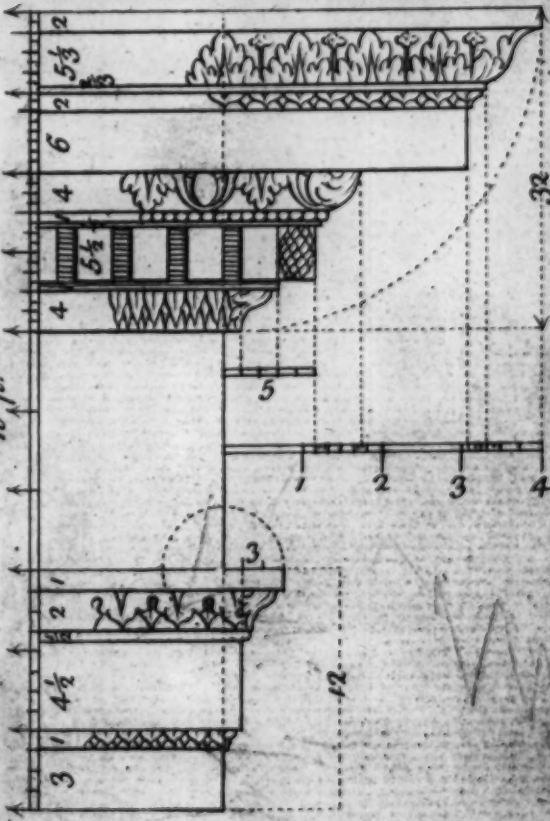


The Eye of the Volute

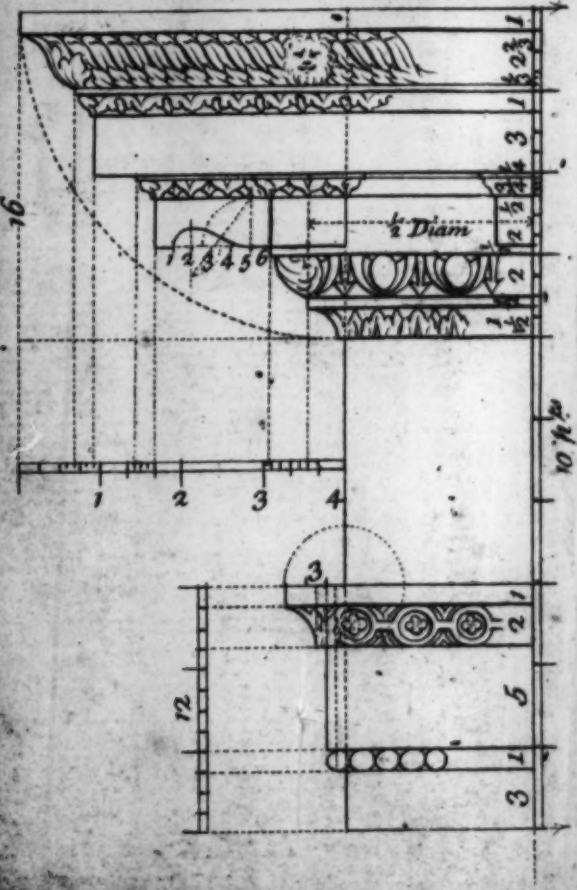
The Modern Ionick Base & Capl.



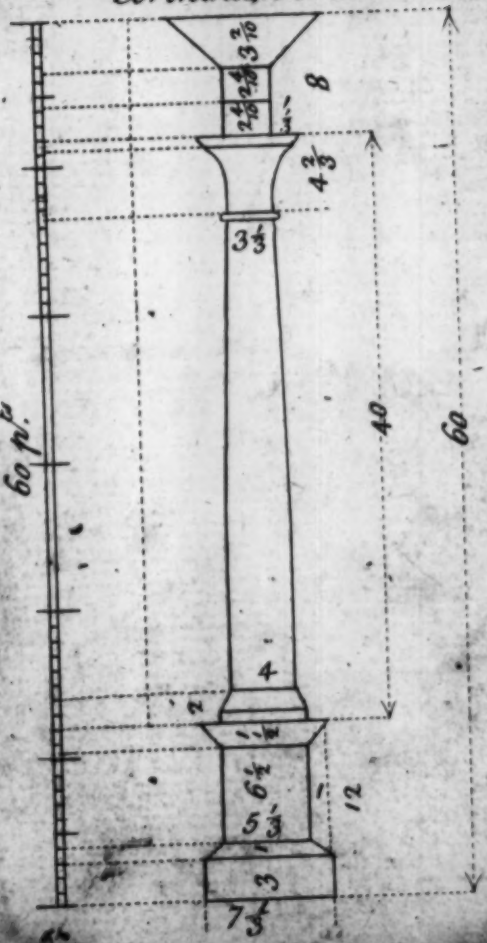
Tonick Dentule Entablature



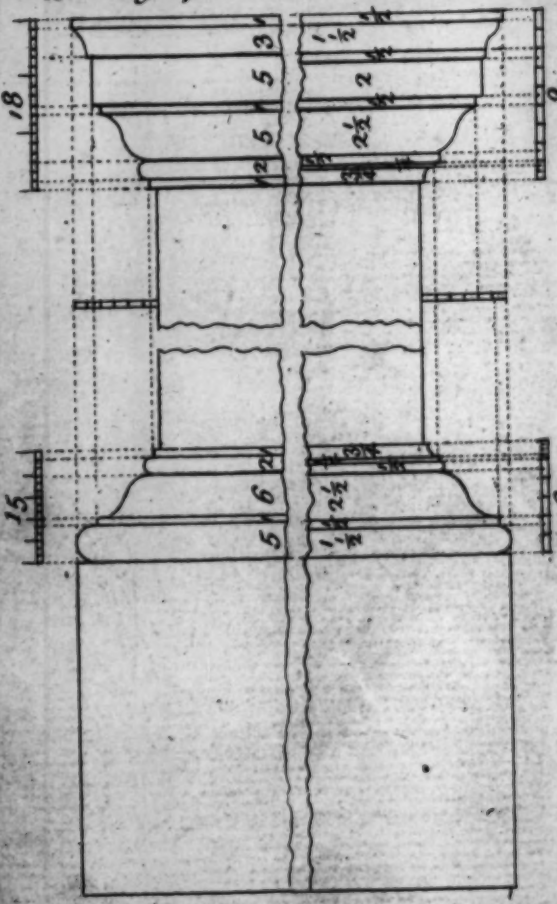
Ionick Modillion Entablature

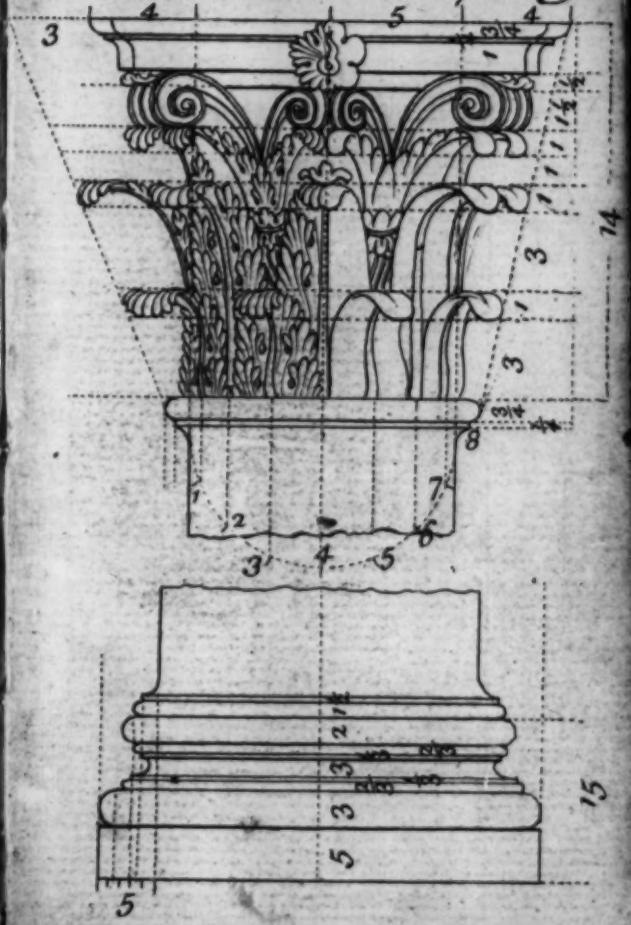


Corinthian Order



16 18 Moldings for Corinthian Pedestal

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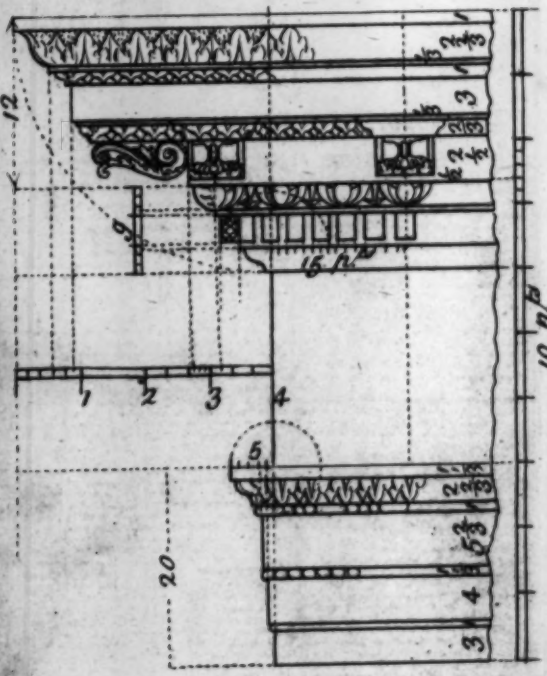
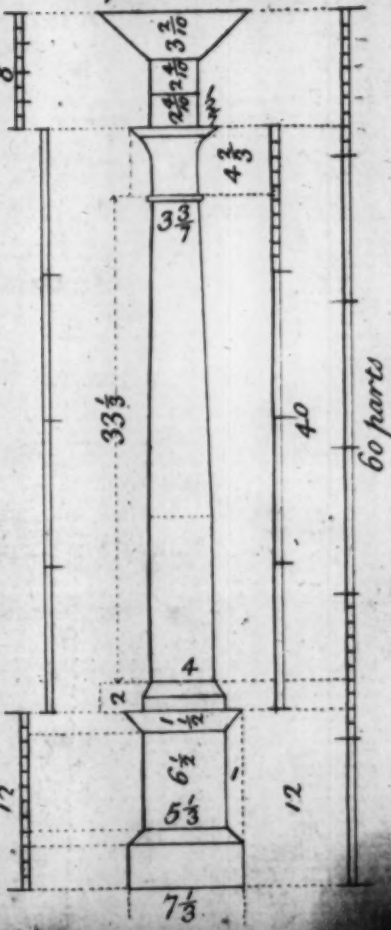
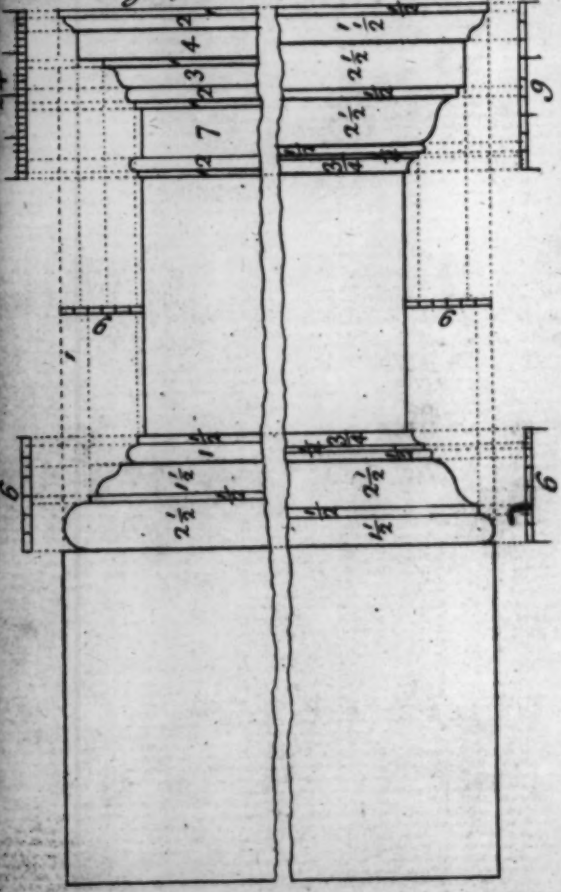
Corinthian Entablature



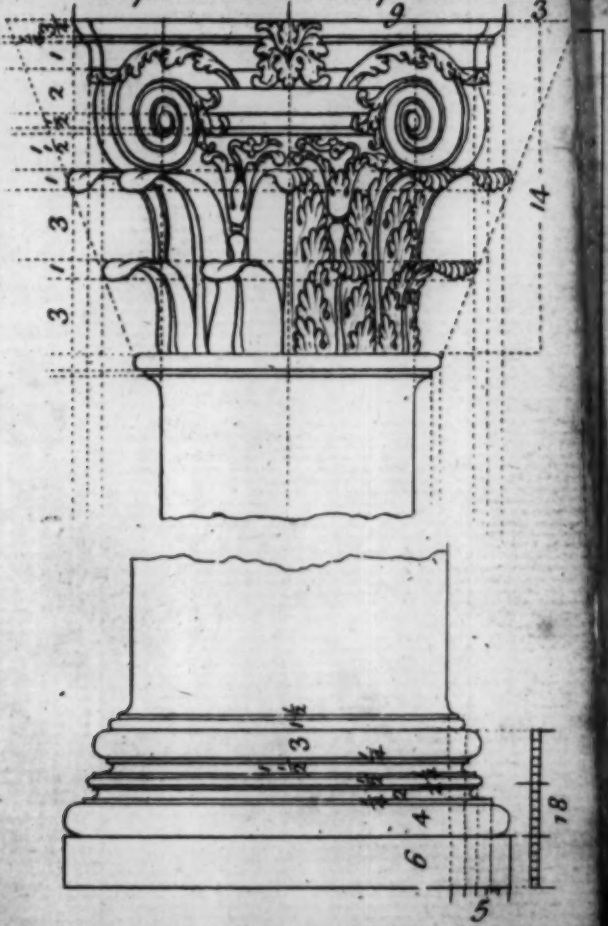
Composite Order



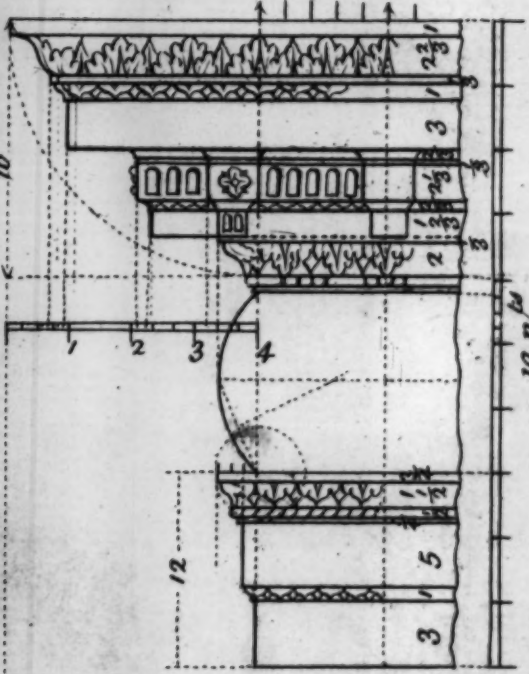
Moldings for Composite Pedestal



Composite Base & Capital

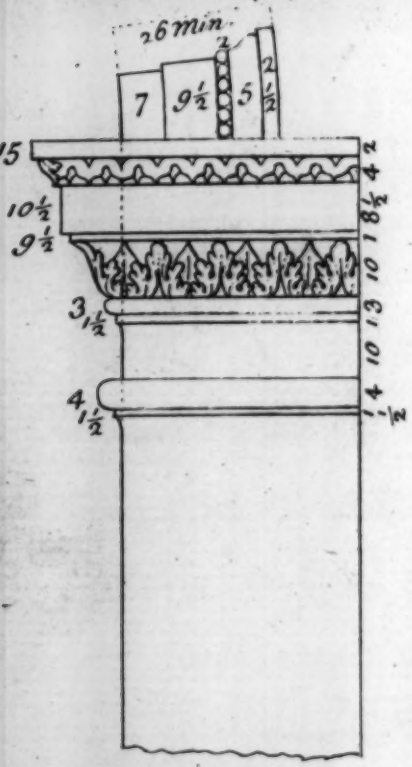


Composite Entablature

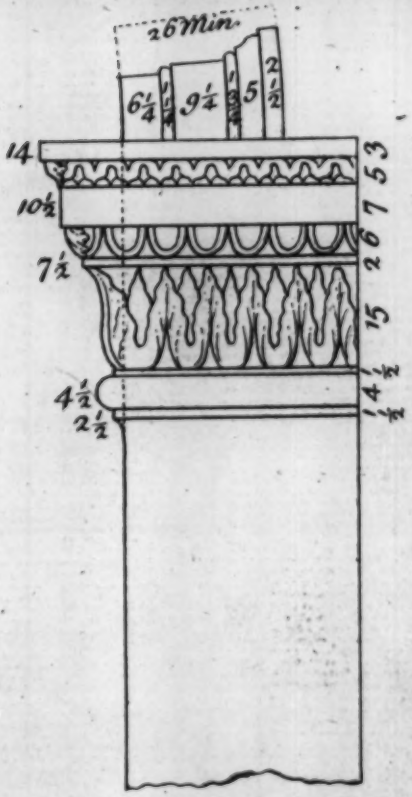


Tuscan Imposts

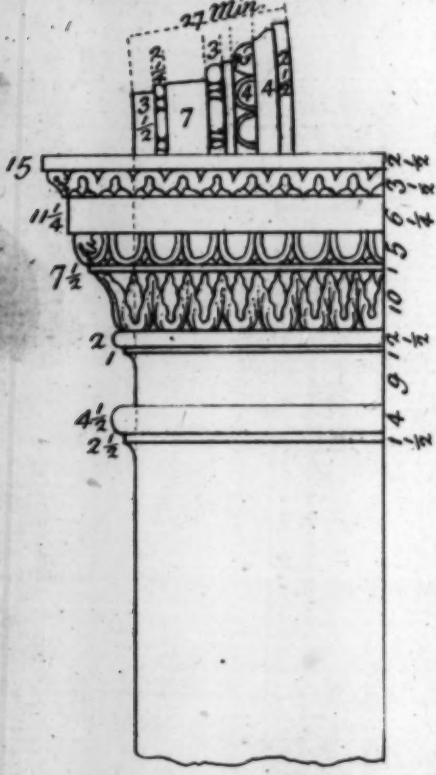
Dorick Impost



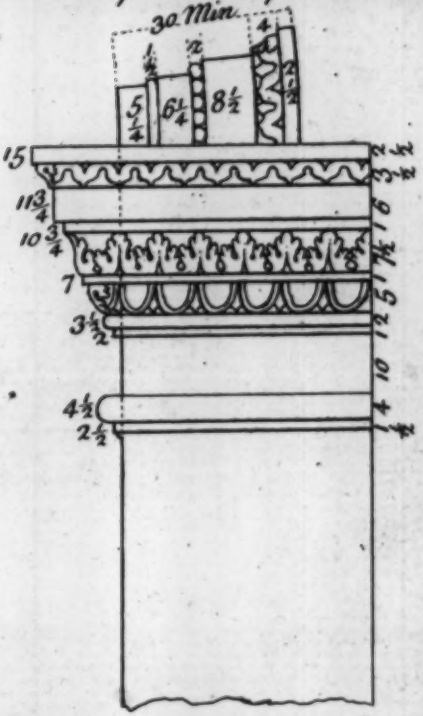
Tonick Impost



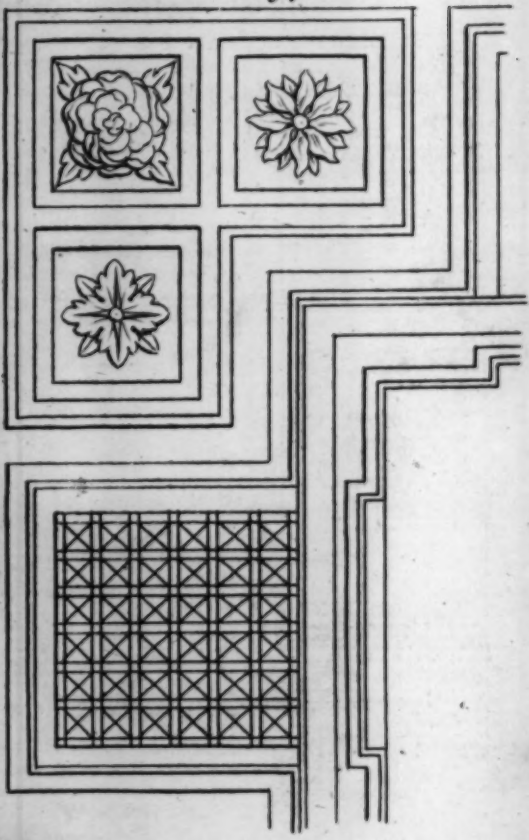
Corinthian Impost



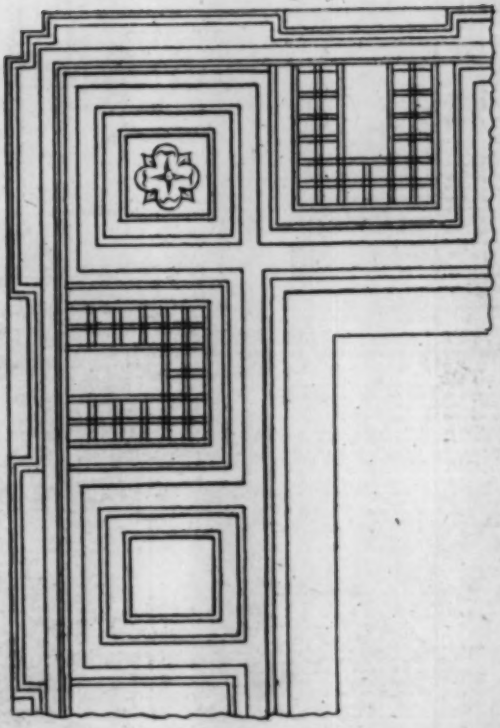
Composite Impost



Dorick Soffit



Dorick Soffit



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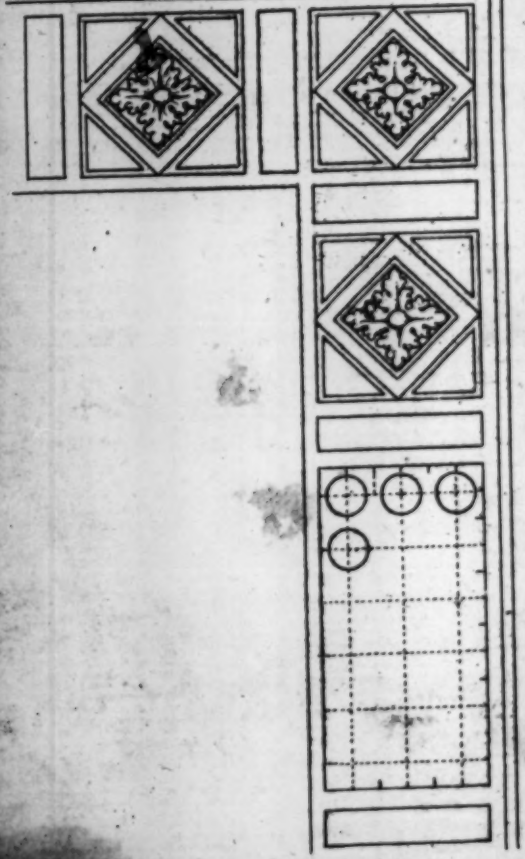

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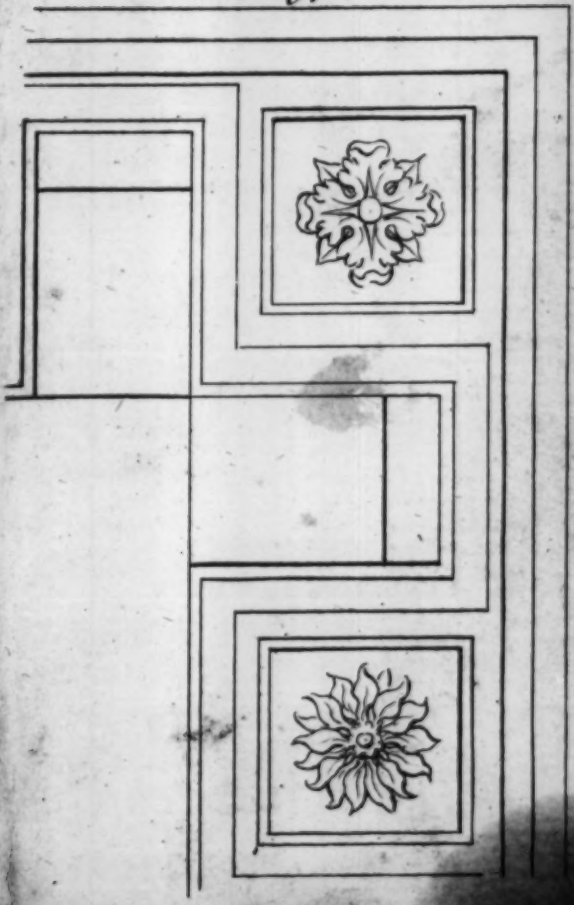
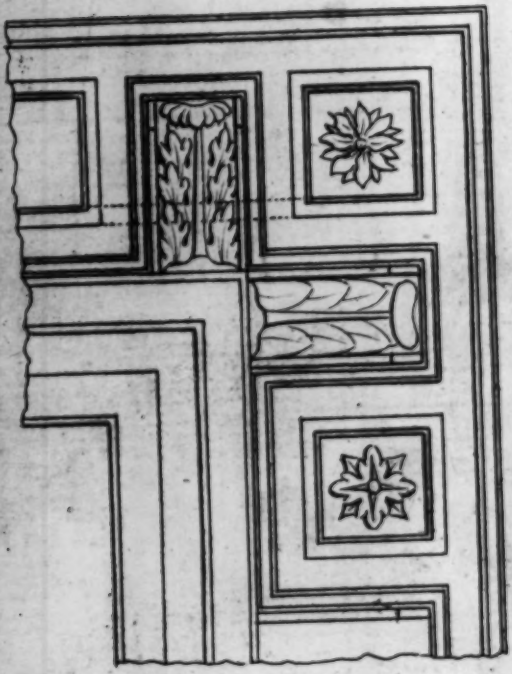
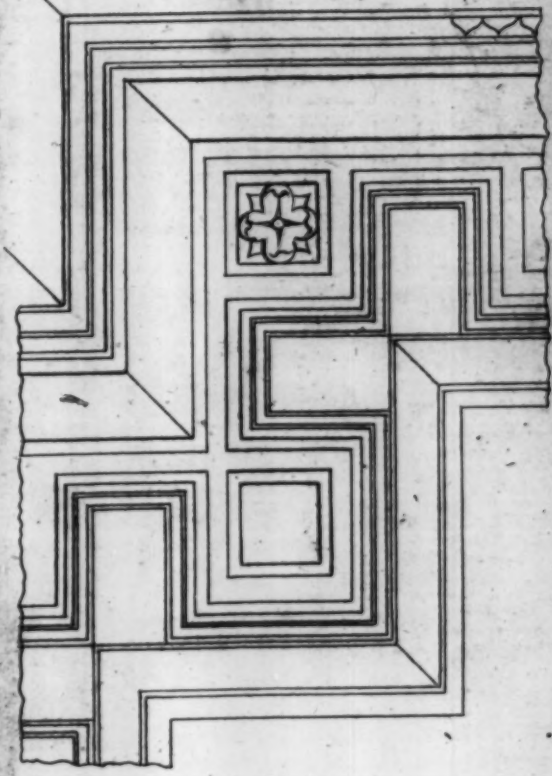


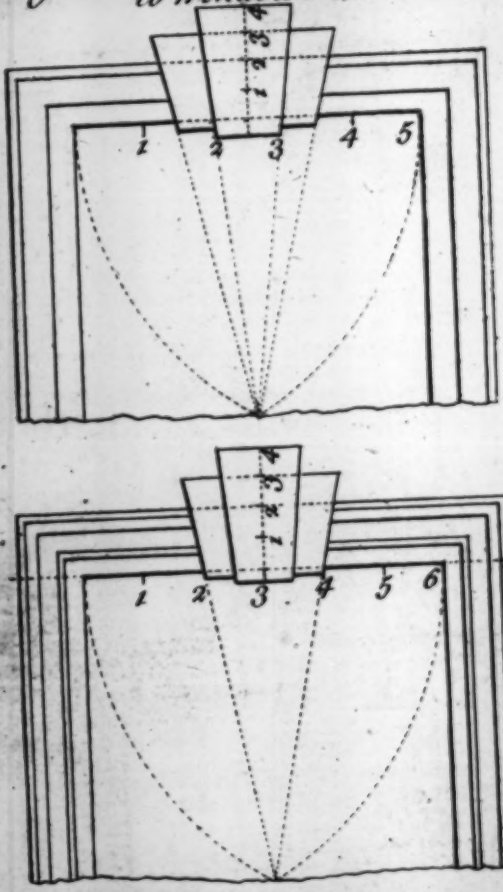
Corinthian Soffit.

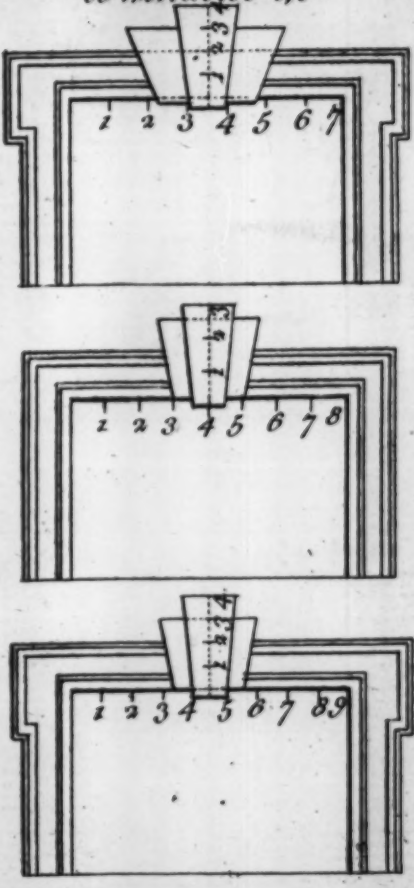


Composite Soffit.

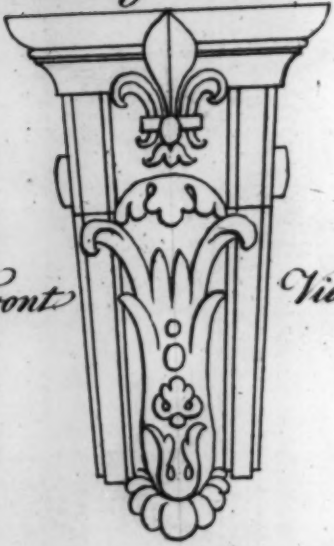


36. Tuscan and Dorick Key Stones to Windows &c.



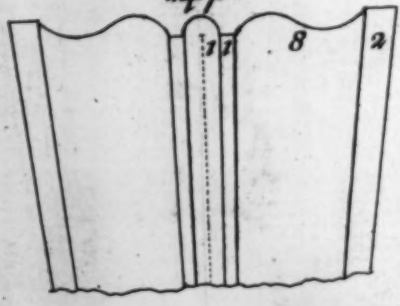

1 2 3 4 5 6 7
1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8 9

Key Stones.



Front View

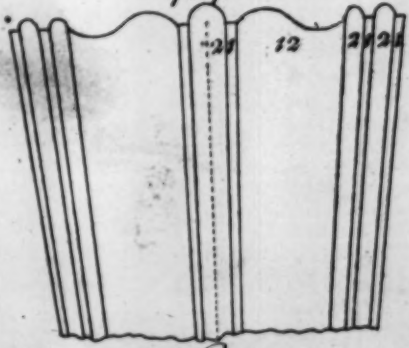
24 p.ts



Key Stones.

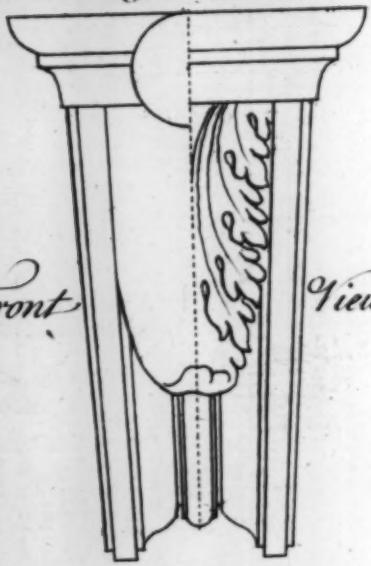
Profile.

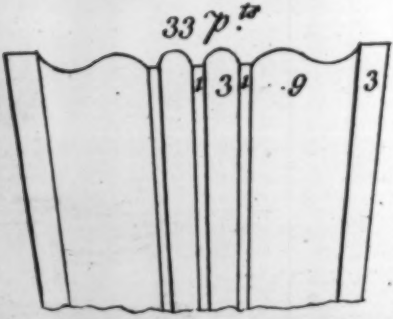
42 P.ts



Front.

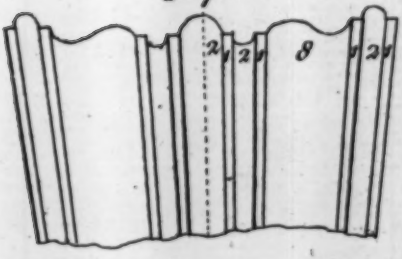
Key Stones.



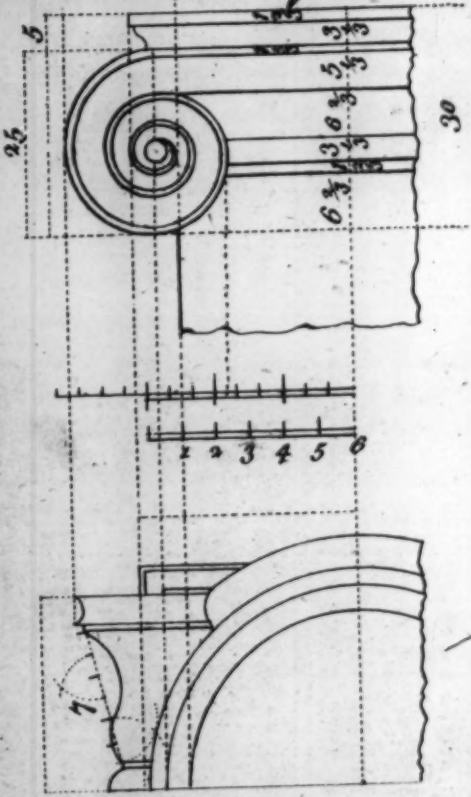


Profile

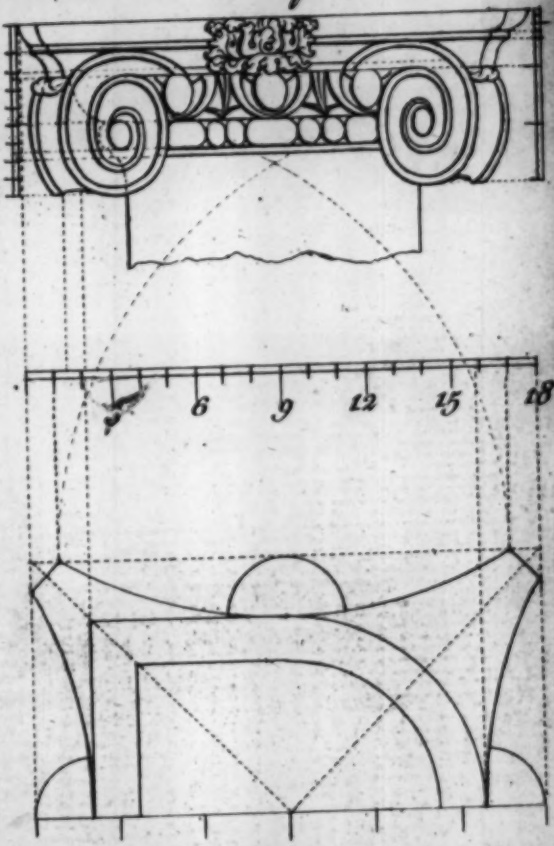
36 p.ts



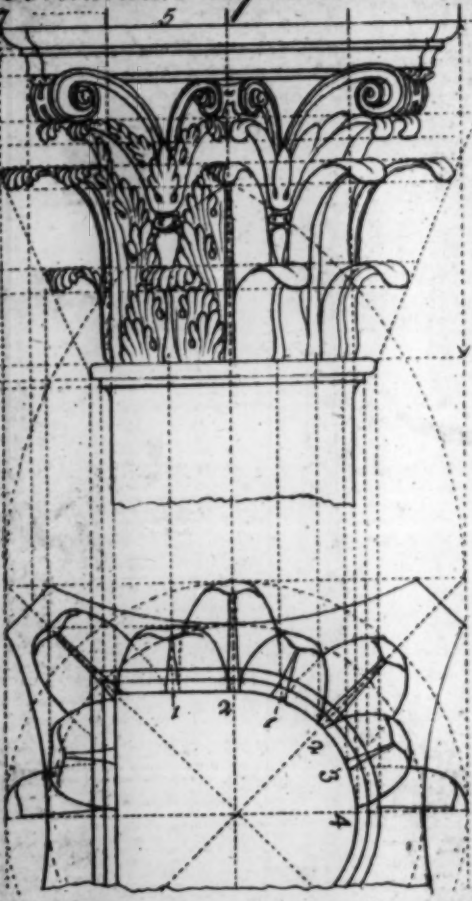
Antient Ionick Cap. and Plan.



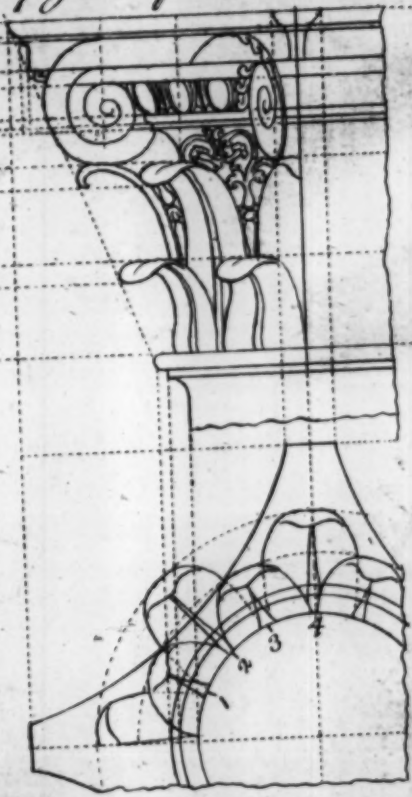
Modern Ionick Capt. and Plan.



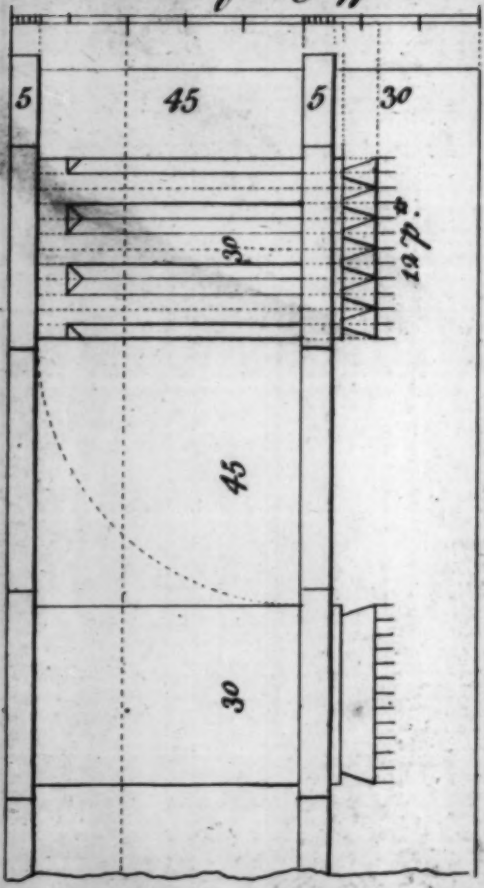
Corinthian Cap. and Plan.

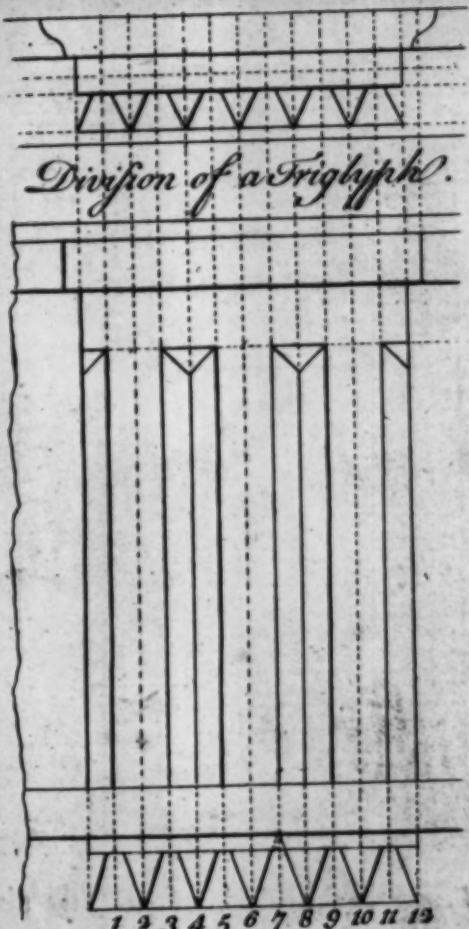


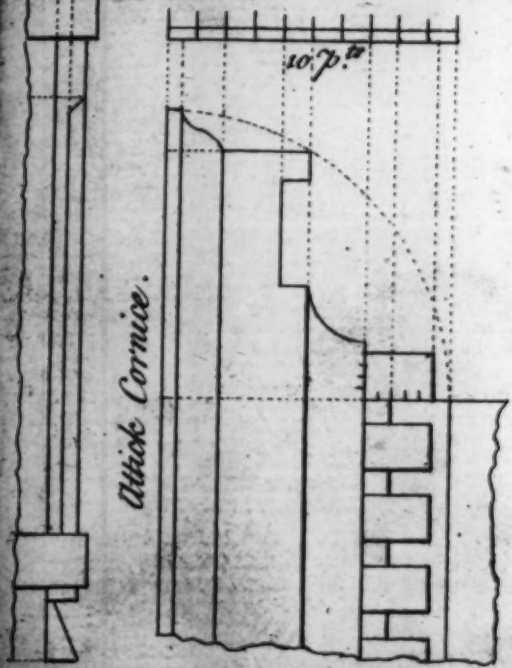
Composite Capital and Plan.



Distances of Triglyphs.





Division of a Triglyph.

To divide the Drops of the Mutules in Dorick Order.